

Twelfth Night to accommodate issues central to the play, intersecting early modern English issues of gender and sex with those of the self while maintaining his search for sincerity. Such style of argumentation persists throughout the book.

Valuable also is Wikander's discussion of Lady Teazle's and Joseph Surface's portrayals of falseness to others as well as to the self, a discussion informed, in part, by the writings of Rousseau, Hegel, and Sartre. Extending upon his earlier discussion of *School for Scandal*, Wikander then goes on to view Ibsen's portrayal of Hedda as one that can be understood as "Rousseau's modern type or as one of Hegel's self-deceiving hypocrites," which leads him to conclude that Ibsen's provocative play suggests that the search for an authentic self is a ruse. Wikander's incisive treatment of *Long Day's Journey into Night* and his discussion of O'Neill's hostility toward actors deserve special attention for their intelligence and insight, especially as it discusses the interrelationships of actors, authors, performance, and text.

Throughout this book, Wikander strives to strike a balance between depth and breadth. In so doing, occasionally one is left wanting more of one or the other, and Wikander anticipates such a want by providing his reader with detailed notes. *Fangs of Malice* will be of great interest to a wide audience, to those interested in psychological issues, habits, and conditions of actors and acting, to those wishing to explore the inter-connectedness of theatre and society, and to those investigating seventeenth and eighteenth-century western drama and its cultural contexts. Indeed, it offers several entry points for important discussions for students and scholars alike about the purposes of drama and the search for the self.

The Wisest Have Their Fools About Them. The Malone Society Reprints, Vol. 164. Oxford: Oxford University Press, 2001. v + 43 pp. \$39.95. Review by NANCY BUNKER, MACON STATE COLLEGE.

Cloaked in mystery, *The Wisest Have Their Fools About Them*, an anonymous and "hitherto unpublished and untitled play" (iv),

has been given an editorial title “based upon a proverbial phrase used in the play and the emphasis on the role of the fool in resolving the action” (v). The title, *Musophilus* (also the name of the title character), has been used to discuss this play, but the editors note such naming caused confusion with the Samuel Daniel poem *Musophilus* and generated “wrong assumptions about the play, which the present title is intended to avoid” (v).

The Introduction first situates the manuscript’s provenance; unknown circumstances place it among the Crewe family papers in the Cheshire and Chester Archives. Found among letters, accounts, and deeds linked to Sir Ranulph or Randolph Crewe (1558-1646), the text likely came into the family through this member of Lincoln’s Inn, later speaker of the House of Commons (1614) and Lord Chief Justice (1625-6). Crewe would have had “opportunities to acquire the manuscript, although reasons for doing so remain unclear. He could have been connected in some way with the performance of the play, either as a member of the audience, friend of the author, or even butt of some of the jokes” (v). Playwright confirmation also evades verification, and although “Thomas Mas” and “Thomas” appear on Fols. 1a and 15b of the play text, the names reveal no connection with Cheshire, the Inns of Court, or the wills of the period.

Superior detailed physical description of the text, extensive discussion of the sewing, page sizes, damage, and watermarks more than satisfy bibliographic inquiries. Five acts and separate scenes are identified, attention to indentation of verse speech noted, speech headings isolated, and stage directions placed mostly within the margins inform the play’s readers. Four reproduced folio pages provide examples. Dating the play remains “inconclusive” but “suggests” the “later years” of the 1620s (xii); both the handwriting and the events of Sir Ranulph Crewe’s life reflect the era. One “tempting” speculation, especially since Crewe once held possession of the text, is the reference within the play to “corrupt practices” regarding “commission concerning gold and silver thread” (xii). Crewe prosecuted such a case in 1616, and lawyers and courtiers in the audience would have remembered it. Numerous

references to character names found in printed plays of the period and links with John Donne's "A Tale of a Citizen and his Wife," Shakespeare's *The Comedy of Errors*, and Ben Jonson's plays are delineated in a clear, expansive commentary. The playwright's knowledge of Latin and Greek is evidenced not only through character names but also through Latin puns, usage of Latin law, and original dramatic plots. Although there is no evidence the play was ever performed, the copyist's surviving text demonstrates the "structure of the play and the care taken with the stage directions" suggest its viability for use by "troupe of players to give a performance" (xviii).

In *The Wisest Have Their Fools About Them*, Cremulus, a user, attempts to set his sons against one another. Musophilus, second son and poor academic, contests Crusophilus, elder son and fool, for the family inheritance. Musophilus proves himself unsuccessful in business and returns home for money, but Cremulus refuses and settles the entire estate upon his apparently incapable first-born. Money and marriage converge for Musophilus as he seeks marriage to Vrina—a woman whose reputation will restore him with his father. Initially unwilling, she falls in love after Musophilus courts her with poetry and song. Destiny rewards the enterprising son when he learns his father's eye disease will render him blind unless Cremulus can "procure the water of an honest woman or an vnspotted virgin" (5.5.1279–81). In his supreme charity for a hard-hearted father, Musophilus volunteers Vrina. Cremulus is healed and learns that Musophilus tricked his father in order to secure the property designated to Crusophilus. Rather than continue the conflict, the father admits the obvious—anyone can become a fool—and bestows an inheritance upon Musophilus. As the play closes, fools are acknowledged for a problem-solving role; named fools will be cared for, and the foolish father learned his lesson.

The Wisest Have Their Fools About Them employs the full complement of editorial conventions, and preparer Elizabeth Baldwin's exceptional work creates a readable text in spite of the deleted material, lost or indecipherable text, and illegible or lost characters.

Footnotes on each page provide variants and show textual adjustments. The editors address continuous line numbering, reproducing textual elements such as speech prefixes as exactly as type permits, and normalizing punctuation above or below the line has been normalized. Special note is given to the difficult task in distinguishing full stops from commas, which reflects the scribe's practice. N. W. Bawcutt, G. R. Proudfoot, and H. R. Woudhuysen checked the edition and deserve high praise for their meticulous attention to detail. A quick read, this play will interest those intrigued by the provenance offered by early modern texts, rare manuscript scholars, and bibliographers.

Sidney L. Sondergard. *Sharpening Her Pen: Strategies of Rhetorical Violence by Early Modern English Women Writers*. Selinsgrove: Susquehanna University Press; London: Associated University Presses, 2002. 188 pp. \$38.50. Review by JANE LYTTON GOOCH, UNIVERSITY OF BRITISH COLUMBIA.

In his Introduction, Sidney Sondergard makes interesting connections between six female writers, from the time of Henry VIII to Charles I, in their use of rhetorical violence. All of these authors have different purposes within their social and political environments, but all decry actual violence as a means of persuasion. They have, however, adopted rhetorical violence, or the description of physical suffering, as a means to strengthen their arguments and create a powerful feminine voice. Sondergard clearly makes his point that these writers use violence in their images, tropes, and arguments to combat male dominance, to assert their intellectual autonomy, and to create approval for their writing. He has chosen three—Elizabeth I, Aemilia Lanyer, and Lady Mary Wroth—who have already received much critical attention and placed them beside three relatively unknown writers—Anne Askew, Anne Dowriche, and Lady Anne Southwell. By examining how they use rhetorical violence, Sondergard establishes the presence and importance of the individual authors within their literary works. In order to